

## Harrison Dazzles

### Review of the Paul Harrison International All Stars gig of 5th June

When a band makes a debut at the Bude Jazz Club, members don't really know what to expect. The normally small audience usually sit back and listen quietly for a few numbers before making up their minds whether they like them or not, especially as they were a young band with a reputation of playing jazz a bit differently. The Paul Harrison International All-Stars shot that perception down in flames. Not only was the auditorium packed but from the word go but the dancers were up and hoofing it too. Some numbers went unannounced, so I had to rely on my fast diminishing memory to recall the names of the tunes played, therefore there will be some gaps in this report!



After a rip-roaring opening couple of numbers which seamlessly blended into each other, the band then slowed things up slightly with J. Russel Robinson's *Rhythm King* with banjo player Hans Reichstein not only singing the Jo Trent lyrics but giving us a fine banjo solo. The next number, Harry Akst's composition *Dinah!*, featured the flashing fingers of Spike Botterill on piano who also supplied the vocal. This was followed by the famed Kid Ory composition *Muskrat Ramble* before Paul came to the fore to give us an updated rendition of the Acker Bilk hit *Stranger on the Shore*. Next up was a piece called *Lover's Lane* before playing a superb rendition of the old

Clarence Williams' number *Wild Cat Blues* with Paul on soprano. With Hans returning with the vocal, the band then took on the Broadway show hit *Mame!* It was then on to Pat Ballard's 1954 composition *Mr Sandman* before Spike without accompaniment tackled the famous Fats Waller number *Honeysuckle Rose*. The final number for the first set came with Charlie McCarron's tongue-in-cheek *Blues My Naughty Sweetie Gives To Me* with the vocal by Hans.

After another stomping opening to a set, the band then took on Louis Armstrong's *What a Wonderful World* with the vocal by their skilful banjo player Hans who then continued to show us his vocal skills singing the Fred Ebb lyrics to John Kander's famous show number *Cabaret* which also featured Paul on alto. The obligatory Brolly Parade number was then called for to the strains of Paul Barbarin's *Bourbon Street Parade* before Cornwall's own Kevin Grenfell gave his vocal chords an airing on Billy Mayhew's classic *It's a Sin to Tell a Lie*. The following number, Louis Alter's *You Know What it Means to miss New Orleans?*, brought the Fedora wearing drummer Niclas Bardeleben to the fore as he gave us a Danish lilt to the Eddie DeLange lyrics. Niclas also shone in the following piece by supplying an excellent drum solo on Maceo Pinkard's *Sweet Georgia Brown* before Hans returned with the vocal on Jerry Herman's 1963 show stopper *Hello Dolly*. With Kevin vacating the stage, Paul played a brilliant rendition of Sidney Bechet's *Petite Fleur* before the second set close out with a medley of two numbers, *I Found a New Baby* and *Everybody Loves My Baby* with Hans with the vocal on the first and Spike on the latter.

The final set began with Kevin vocalising on Louis Armstrong's *Someday, You'll be Sorry* before the boys jazzed up Mozart's *Rondo Alla Turca* which featured a lovely piano solo from Spike. The band then called for a Boogie Woogie featuring solos from Spike on Piano and Hans on Banjo. This number had the jivers up and rocking and what a superb display they put on. Next up was Fats Waller's moving *What did I do to be so Black and Blue?* with the vocal once more by Hans and a solo break by Paul on alto. Then came that immortal number from the movie *The Jungle Book*, *I'm the King of the Swingers*

with Spike going ape with the vocal. The band then signed off with a medley of numbers starting with *When the Saints go Marching In* followed by *Yakety Yak*, *Down by the Riverside* and *Everybody Loves Saturday Night* with everybody joining in with the vocals. What an ovation the band received! More was demanded of them which they finally relented to with Ray Henderson's *Bye Bye Blackbird*.

A breathtaking performance which we hope will be repeated. Unfortunately, being based in Europe it maybe rather difficult to arrange for them to reappear, but here's hoping!

*See you around the gigs... Paul*